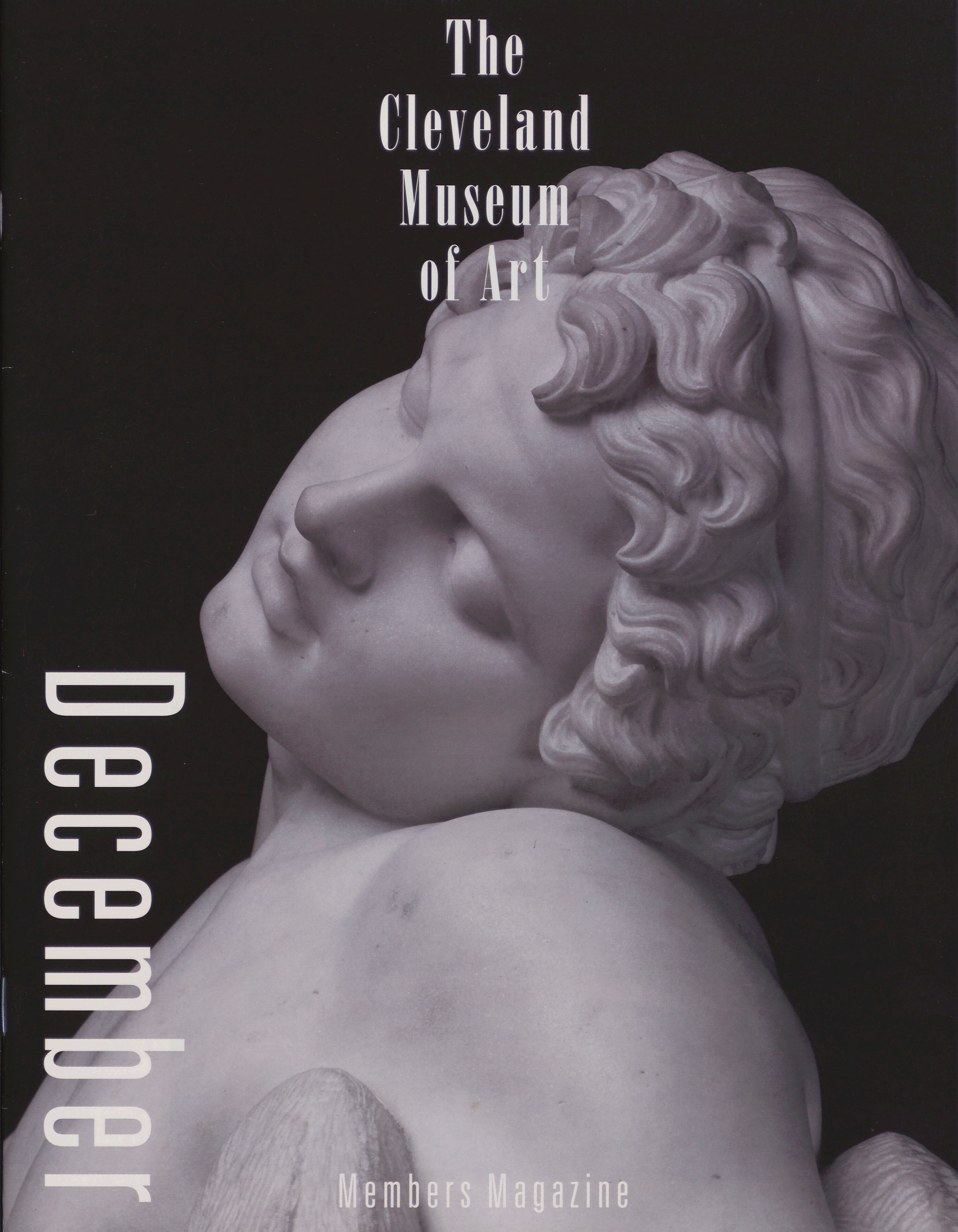
The Cleveland Museum of Art



December

Members Magazine

Cover: Detail of the recently acquired The Sleeping Faun *(see article pp. 4–6), an outstanding example of mid-19th-century neo-classic sculpture by Harriet Hosmer, an American who lived and worked in Rome*



A late 18th-century Dutch Child's Sled *(1933.344) is on view December 2 to January 5 as the "Object in Focus" in gallery 104 outside the director's office. The curious scene illustrated here is carved into the back.*

Current Exhibitions

WHEN SILK WAS GOLD: CENTRAL ASIAN AND CHINESE TEXTILES IN THE CLEVELAND AND METROPOLITAN MUSEUMS OF ART

Gallery 101, through January 4
Highlights from the two finest collections outside Asia
Sponsored by The Kelvin and Eleanor Smith Foundation in memory of Miss Gertrude Underhill

CATHERINE WAGNER PHOTOGRAPHS: INVESTIGATING MATTER

Gallery 105, through January 8
Enigmatic photographs of scientific research

INDUSTRY AND PHOTOGRAPHY: SELECTIONS FROM THE PERMANENT COLLECTION

Galleries 111–112, through March 1
Images of a cultural revolution
Sponsored by Patron Sponsors Carol and Michael Sherwin

PEOPLE WORKING: PHOTOGRAPHS BY LEE FRIEDLANDER

Galleries 109–110, through March 1
A great American photographer shoots Cleveland

MANET, MONET, WHISTLER: THREE MASTERPIECES

Gallery 235, through January 4
Works by leaders of an artistic revolution
Sponsored by the Womens Council

From the Director

Dear Members,

First, I hope to see many of you here at the annual University Circle December event—Holiday CircleFest—the night of Wednesday, December 3. In a few short years, this event has become a well-loved inauguration of the holiday season among the cultural institutions around Wade Oval, with entertainment, hands-on activities, shopping, food, and our own Winter Lights Lantern Festival illuminating the crisp night air. While you're here, check out the new Museum Store and Café annex (similar to last year's temporary structure) designed to give visitors better service during the holiday season and this winter's *Vatican Treasures* show.

Also during this first week of the month, I want to encourage all of you to undertake the following two-step process: First, visit *When Silk Was Gold* and take a very close look at the staggering artistry and precision of the works on view; and second, attend the free Family Textile Art Fair on Saturday and Sunday, December 6 and 7, when members of the Textile Art Alliance of Cleveland will show you how to use the same weaving techniques exemplified in the exhibition. Of course, we can't guarantee you'll create masterworks on a level with those in the show, but we can assure that anyone participating will come away with a deep appreciation of the extraordinary virtuosity of the Central Asian textile artists whose creations constitute *When Silk Was Gold*. What's more, you'll have a lot of fun in the process! The free drop-in workshops are 10:00–4:00 Saturday and 1:00–4:00 Sunday; they explore weaving, dyeing, and embroideries—even the unreeling of silk cocoons. There are also special hands-on activities for children.

Another free event takes place from 1:00 to 4:30 on Sunday the 21st when Karel Paukert leads the St. Paul's Episcopal Church Choir and an ensemble of fine local musicians in the beloved annual concert of holiday music. The resonant acoustics of the garden court and armor court provide a perfect listening environment for this style of music. Later in the month, film program coordinator John Ewing offers his annual holiday film festival, with a free movie every afternoon between December 26 and 31 (excluding the 29th). This year's theme: the movies of Frank Capra.

Although 1997 has not yet ended, we know already that this will have been a banner year in the life of the museum. I thank all of you for supporting the museum and its efforts to share its collections and activities with the broadest community. Best wishes for the holidays.

Sincerely,

Robert P. Bergman

Robert P. Bergman, Director



Karel Paukert rehearses musicians in the armor court. The free holiday music concert on Sunday, December 21, will be the last concert performed in the armor court, which will close for a nine-month renovation project.

Hosmer's Marble Faun



From the Renaissance onward, Italy, and especially Rome, served as a magnet for artists interested in the classicism of the Graeco-Roman past. As members of a frontier society, Americans did not respond to the lure of Italy for almost 200 years after settlement began here. Before the end of the 18th century, however, this country's most talented and ambitious painters—Benjamin West and John Singleton Copley—had found their way to Rome before settling permanently in London.

In the next century, American painters living in Italy were joined by American sculptors, who found there not only the products of an ancient civilization that nourished their own efforts in the currently fashionable neoclassic mode, but also ready access to sources of the white marble of Carrara and Seravezza, which was their chosen medium, and the help of trained practitioners who actually executed most of their sculptures. A well-established procedure called for artists to produce models in terracotta, which were then translated by casting into a more durable material, plaster of Paris. On the basis of these plasters, the carving of stone was undertaken by specialist carvers. The sculptors who had conceived the works intervened, if at all, only at the very end of the process of execution, to add small details or perfect surface textures.

The chief Italian locales in which American neoclassic sculptors practiced their calling were, before 1850, Florence and, especially after 1850, Rome. Florence had the advantage of being closer to the Italian marble quarries, while Rome offered a livelier, more cosmopolitan social environment in which potential patrons could be effectively wooed.

The first of the American neoclassic sculptors to arrive in Italy was Horatio Greenough, who came to Rome in 1825. He became a provisional apprentice with Bertel Thorvaldsen (1786–1844), who, after Antonio Canova's death in 1822, was the most important sculptor active in Italy. Later Greenough moved to Florence, where he was associated with Lorenzo Bartolini (1777–1850), Canova's most important Italian follower. In 1835 Greenough was succeeded in Thorvaldsen's studio by a New Yorker, Thomas Crawford, who took

over his master's exalted position after the latter's death in 1844, until his own passing in 1857. In the meantime, Hiram Powers (1805–1873), the most famous and successful of all the American neoclassic sculptors, had settled in Florence in 1837.

By the middle decades of the century, the trickle of American sculptors who found their way to Italy had become a stream, and, surprisingly enough, included among them were a half dozen or so women. Surprising, because at midcentury women were only beginning to find careers in the arts. American women with serious ambitions to be sculptors seem to have far outnumbered their European sisters, even though in wealth and population their native land was still relatively retarded, not to mention culturally isolated by the still difficult-to-navigate Atlantic.

A renewed interest in neoclassicism has allowed the remarkable achievements of this pioneer among American sculptors to be enjoyed with something at least approaching the enthusiasm of her contemporaries.

Harriet Hosmer (1830–1908) was the first American female sculptor documented as having gone to Rome, arriving there in 1852. Born in Watertown, Massachusetts, Hosmer grew up in the Boston area, where her father was a physician. She was his only surviving child, and her mother died when she was quite young. As a child Hosmer was high spirited and difficult to control, and thus was sent to a boarding school in Lenox, run by Mrs. Charles Sedgwick. There she received sympathetic guidance and her attitude of defiant independence was channeled into productive activities.

Deciding at an early age that she wished to be a sculptor, Hosmer received some training toward that end in Boston in the late 1840s. Because no eastern school would permit a woman to study anatomy, she went to St. Louis where Dr. J. N. McDowell agreed to teach her the subject. At this time, she also developed a close relationship with the family of one of her former schoolmates, Cornelia Crow. Wayman Crow, Cornelia's father, became Hosmer's friend and patron. He did much to further her career.

Hosmer's journey to Italy in 1852 was undertaken in the company of a well-known American actress and lecturer, Charlotte Cushman, with whom she lived during her first years abroad. Shortly after her arrival in Rome, Hosmer became a pupil of the then famous English neoclassic sculptor, John Gibson (1790–1866). At first she worked as one of his studio assistants, but within a few years was producing sculpture of her own invention. Her genre figure *Puck* of 1856 enjoyed great popular success and made Hosmer's name



widely known. In the early 1860s she received, with the support of Wayman Crow, the commission for an over-lifesize statue of the famous Missouri politician Thomas Hart Benton. The years around 1860 were very productive ones for Hosmer, and by 1865 she was easily the most famous female sculptor of her day. More importantly, she was successfully competing with her male compatriots for commissions.

In many ways, *The Sleeping Faun* represents the apogee of Harriet Hosmer's sculptural career. It was modeled in her Roman studio in 1864, and the following year the first marble version was exhibited in Dublin with considerable success. The sculpture was purchased by the brewing heir Sir Benjamin Guinness and installed in his Dublin residence, Iveagh House, where it remains today, though the building is now occupied by the Irish Department of Foreign Affairs. A second version was made for Hosmer's close friend, Lady Ashburton, and passed by inheritance to the Marquess of Northampton. It remains at his seat, Ashby Castle. In the mid-1870s, a third lifesize version was made for the Prince of Wales, the future Edward VII of England.

The Sleeping Faun now in Cleveland was given by Jacob Wakefield of Sedgwick, a country house near Kendal, England, to the Kendal Museum in 1947. Jacob, his sister Mary, and their parents had been in Rome together in 1878, and the piece may have been acquired from Harriet Hosmer at that time. Alternatively, the Prince of Wales may have presented his version of the sculpture to Mary Wakefield, a well-known British contralto, who is known to have performed for the royal family, but always refused monetary compensation for her recitals. At the present time it is impossible to determine with certainty whether the version of *The Sleeping Faun* now in Cleveland is that first owned by the Prince of Wales or another commissioned directly from Hosmer by the Wakefields. In 1977 the sculpture formerly at Sedgwick was sold at auction in London.

The Sleeping Faun was recognized by Hosmer's contemporaries as an outstanding example of neoclassic sculpture. Sir Charles Eastlake, director of the National Gallery of London, said, "If it had been discovered among the ruins of Rome or Pompeii it would have been pronounced one of the best Grecian statues." John Gibson, Hosmer's mentor, called it "worthy to be an antique." For a neoclassic sculpture, no higher praise could be offered by him.

Unfortunately, this sculpture was destined to be forgotten for many years. By the 1860s, neoclassicism was almost finished as an acceptable style for sculpture. It was about to be replaced by the lively realism of the French masters, especially Carpeaux and Rodin. Though Hosmer lived until 1908, her creative years were largely over by 1870. Fortunately, a renewed interest in neoclassicism that began around 1960 resulted in a reappraisal of her work. Now the remarkable achievements of this pioneer among American sculptors can again be enjoyed with something at least approaching the enthusiasm of her contemporaries. Harriet Hosmer has resumed the position she rightfully held during her productive years as a major figure in the pantheon of American sculpture.

■ Henry H. Hawley, Curator of Renaissance and Later Decorative Arts and Sculpture



By 1864 Hosmer had fully mastered the technical resources necessary to produce a compelling neoclassic image. Though its subject matter and the general disposition of Hosmer's marble figure (127 x 152.5 cm, Leonard C. Hanna Jr. Fund 1997.15) clearly relate it to the then famous ancient sculpture known as the Barberini Faun, *she not only created an almost nude figure that is idealized, anatomically convincing, and gracefully posed, but also added a fillip to the composition by including an additional figure, a small satyr who playfully ties the lion skin of the sleeping faun to the tree stump against which he is leaning. This kind of humor is typical of Hosmer's work and undoubtedly reflects her personality.*

A Picturesque View



The comical figures in Paul Sandby's Bridgnorth, Shropshire, *a 1783 watercolor over graphite (35.5 x 51.7 cm, Gift of Mr. and Mrs. J. King Rosendale in honor of Beatrice R. Grubb 1997.69), reflect his lifelong interest in observing people.*

The medium of watercolor has a particularly rich tradition in England, and its rise in importance was closely connected to the development of landscape as an independent genre of art. Paul Sandby (1731–1809) was among the first British artists to produce a substantial body of landscape watercolors.

Early in his career, Sandby worked as a mapmaker, surveying the Highlands in Scotland for the government. This early technical training not only developed his keen eye for topography but also allowed him to travel the countryside extensively. From these early trips he built a repertory of figures and subjects that influenced the rest of his career. His mature work combines topographical accuracy with picturesque compositions and carefully observed figure groups.

Both qualities are beautifully apparent in the impressive watercolor recently given to the museum. It shows the gated medieval bridge across the Severn River near the town of Bridgnorth in western England, near Wales. Sandby depicted the subject several times, both in watercolors and prints. In this particular view, he emphasized the people almost as much as the place. Although the scene is dominated by the bridge and the huge tree, our eyes are naturally drawn to the rustic merrymakers dancing to a fiddler's music.

Sandby probably derived the figures from earlier studies of single figures or even from memory, adding them to the landscape to create a scene from everyday life. This combination of the social and the topographical show the artist at his best, and the work is a welcome addition to the museum's growing collection of British watercolors.

■ Carter Foster, Assistant Curator of Drawings

Sublime Sounds



When the 12-ton McMyler organ was moved to the interior garden court balcony in 1923, it was split into a two-chamber instrument in order to distribute its weight across the supporting columns. Although not shown here, the organ pipes were covered with "hangings harmonizing with the brick construction of the court." Only the organ console was visible from below. On January 16, 1924, the Belgian organist Charles Courboin gave the first wholly successful recital on the instrument.

If you have never stopped to appreciate the McMyler organ in Gartner Auditorium, drop by for a look. Not only is the organ a work of art and fine craftsmanship, it is a piece of museum history with a fascinating story to tell.

That story begins one morning in 1918, when museum director Frederic A. Whiting overheard the sounds of a canary in the interior garden court (then called the "Italian Gardens"). So moved was Whiting by the bird's sublime song that he immediately began plans to bring music to the museum. Whiting called in the great organ builder Ernest M. Skinner to experience the building's acoustics, which were indeed, said Skinner, "of the rare quality that beautifies a musical tone to the last degree."

After conducting more extensive acoustical tests using phonographs donated by Thomas A. Edison, Skinner and Whiting agreed that the organ should be placed in the balcony of the interior garden court. Whiting, however, began to have second thoughts as he recalled the impassioned battle waged with the building committee over the design of the court four years earlier. A Romantic organ of the latest design would interrupt the contemplative, medieval character of the garden court. Finally, Skinner and Whiting compromised on a new location for the organ in a space between the court and the rotunda, above the sub-skylight—a remote space nicknamed "the attic."

A 1920 gift given in memory of P. J. McMyler by his wife and daughters provided for the installation of the organ, with a remaining $200,000 set aside to endow a Department of Musical Arts. First, a cement plaster chamber was built to house the pipes. During the second week of installation in late 1921, a Skinner employee by the name of Tuttle fell through the garden court's sub-skylight, landing in a shower of glass on the main staircase. Mr. Tuttle survived, but the problems with the organ had just begun.

Skinner had built an "orchestral organ," meaning it could to some degree imitate the sounds of an orchestra and even such effects as cathedral bells. It came equipped with Skinner's latest invention, the "Orchestrator," which operated like a player piano. Using rolls, the Orchestrator could be preprogrammed to play transcriptions of symphonies—combining numerous stops to create an orchestral texture, not possible using a single keyboard. Unfortunately, the Orchestrator did not function properly and prevented many of the stops on the organ from working at all.

On March 4, 1922, the organ was dedicated before a private audience made up of the McMylers and their friends. On behalf of the do-

nors, the attorney William Dietz presented the organ and endowment, stating: "The organ is now installed, the Department of Musical Arts is endowed in perpetuity, and what for years had only been a dream of the Director is now a glorious reality." Dr. Archibald T. Davison of Harvard University, who had been an advisor to Whiting on the selection and installation of the organ, played a program of works by J. S. Bach, Handel, Widor, Brahms, Franck, and others.



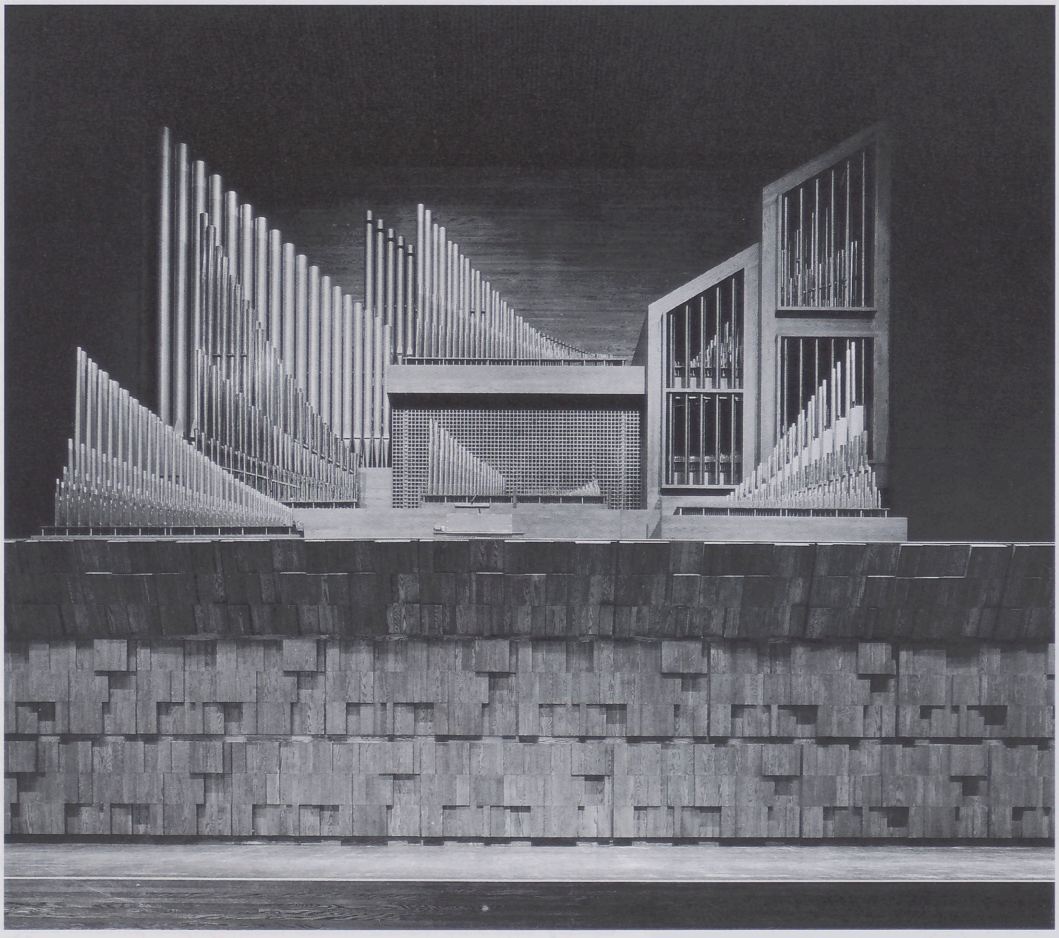
Karel Paukert, curator of musical arts, at the McMyler organ

During the recital, Whiting's dream became somewhat of a nightmare. During soft passages of music, the organ could not be heard; its sound was unable to penetrate the glass of the sub-skylight. The donors were stunned. In a letter to her lawyer, Mrs. McMyler lamented that her friends had traveled all the way from the East Coast to hear a dysfunctional organ. "When I sit here in Boston and think of the amount of money involved," she wrote, "it just makes me sick."

A finger-pointing correspondence began in which Whiting blamed Skinner for putting the organ up in "the attic." Skinner reminded Whiting that the attic location was Whiting's idea to preserve architectural unity. Glass was cut from the sub-skylight and the organ pipes revoiced, but to no avail. Finally, Skinner agreed to move the organ to the originally proposed location on the garden court balcony. The malfunctioning Orchestrator and rolls were sold back to him to help pay for the move.

In 1971, thanks to a generous bequest from Ernest M. Gartner, the McMyler organ was rebuilt by the Cleveland organ builder Walter Holtkamp Jr. and moved one last time to its own specially designed auditorium, where it is regularly enjoyed by many visitors. Though Skinner's Orchestrator failed miserably, advances in technology over the past 75 years may permit another try. Next spring the organ will be fitted with a MIDI-equipped console, which will not only play itself but will produce any conceivable sound. Even that of a canary.

■ Paul Cox, Assistant Curator of Musical Arts



Gartner Auditorium: the organ's home since 1971

Music

December's only **Subscription Concert** is Wednesday the 10th at 7:45, with duo-pianists *Goldina and Loumbrozo*. After their stunning debut here last April, the American-French duo Arianna Goldina and Rémy Loumbrozo return to play works by Schubert, Brahms, Liszt, Chabrier, and Ravel, with a **Preconcert Lecture** at 6:45 by *Klaus George Roy* in the recital hall. Seating is reserved, tickets required; see daily listing.

The 1997–98 **Gala Subscription Series** features outstanding Wednesday-evening concerts. Save when you subscribe to the remaining four concerts; additional discounts for museum and Musart Society members, seniors, and students. Pick up a 1997–98 concerts brochure in the north lobby or call ext. 282.

Karel Paukert offers free **Organ Demonstrations** at 6:00 and 8:15 during Holiday CircleFest on the 3rd.

The popular annual concert of **Christmas Music** will be Sunday the 21st from 1:00 to 4:30 (a week later than originally planned). The St. Paul's Episcopal Church Choir, soloists, and an instrumental ensemble with conductor Karel Paukert perform music for Advent and Christmas in the armor court and garden court.

An all-Brahms **Musart Series Concert** is Sunday the 7th at 3:30 with *The Cavani String Quartet* with *Donald Weilerstein*, viola, and *Alisa Weilerstein*, cello. **Curator's Organ Recitals** by Karel Paukert are Sundays the 7th, 14th, 21st, and 28th at 2:00. And on Friday the 12th from 7:00 to 8:00 in the indoor garden court is **Lute Music from the Courts of Europe**, with *Kenneth Bé*, lute, and *Judith Overcash-Rubin*, soprano.



Goldina and Loumbrozo

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air on Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, call ext. 282.

2 Tuesday

Highlights Tour 1:30 *CMA Favorites*

3 Wednesday

Gallery Talk 1:30 *Manet, Monet, Whistler*. Vivian Kung

Winter Lights Lantern Festival
5:00–9:00. The museum's component of the annual Holiday CircleFest features the firebird and dragon from Parade the Circle, illuminated as winter lights to lead the procession to Wade Oval. The lantern procession at 8:00 also includes one-of-a-kind lanterns made by Cleveland artists. Lantern displays light up the north entrance and the indoor garden court. The evening's event schedule is as follows:
5:00–7:30 *Lanternmaking in the Armor Court.* For all ages. Make simple lanterns that look like stained glass windows to carry in the lantern procession.
6:00–7:30 *Joe DeJarnette Jazz Ensemble* plays in the indoor garden court
6:00 *Organ Demonstration* in Gartner Auditorium with Karel Paukert
7:00–8:00 *Storytime with Hassan* in Gartner Auditorium
8:00 *Winter Lights Lantern Procession.* An illuminated tour around Wade Oval leaves from the north entrance
8:15 *Organ Demonstration* in Gartner Auditorium with Karel Paukert
All events free of charge—no registration required

Film 7:00 *I Don't Hate Las Vegas Anymore* (USA, 1994, color, 84 min.) directed by Caveh Zahedi. On Christmas Eve, a filmmaker journeys to Las Vegas with his estranged father and teenage half-brother to heal old wounds and prove God's existence. "Part docu-diary, part theological quest, part family therapy session, and part improvised comedy, Caveh Zahedi's second feature is a one-of-a-kind talkfest that's as compelling as it is abrasive...Infectiously funny." *–Variety.* Cleveland premiere. $4 CMA members, $5 others

4 Thursday

First Thursday Curatorial consultation for members only, by appointment
Highlights Tour 1:30 *CMA Favorites*
Gallery Talk 2:30 *Manet, Monet, Whistler*. Vivian Kung

5 Friday

Highlights Tour 1:30 *CMA Favorites*
Film Double Feature 5:30 *Frank Capra's American Dream* (USA, 1997, color/b&w, 108 min.) directed by Kenneth Bowser. Interviews and film clips enliven this look at the famous American filmmaker. Cleveland premiere.
7:30 *It's a Wonderful Life* (USA, 1946, b&w, 129 min.) directed by Frank Capra, with James Stewart, Donna Reed, and Lionel Barrymore. An angel shows a depressed man what the world would have been like without him. Beautiful 35mm print of one of the most beloved movies of all time. $4 CMA members, $5 others
Music in the Garden Court 6:00–8:30 *The Ernie Krivda Quartet* (jazz)
Guest Lecture 7:00 *From Filament to Fabric: Techniques of Early Chinese Textiles*. Milton Sonday, Cooper-Hewitt National Museum of Design

6 Saturday

Family Textile Art Fair 10:00–4:00 *Drop-in workshops.* Weaving, dyeing, embroideries, and unreeling silk cocoons. Special hands-on activities for children. Sponsored by the Textile Art Alliance
Highlights Tour 1:30 *CMA Favorites*

7 Sunday

Family Textile Art Fair 1:00–4:00 *Drop-in workshops* (see Saturday the 6th)
Gallery Talk 1:30 *Manet, Monet, Whistler*. Vivian Kung (sign-language interpreted)
Organ Recital 2:00 *Karel Paukert.* Works by Distler, Reger, Bach, and Buxtehude
Gallery Talk 2:30 *Conservation and Reconstruction of Burial Garments.* Karen Klingbiel
Concert 3:30 *The Cavani String Quartet* with *Donald Weilerstein,* viola, and *Alisa Weilerstein,* cello. The four Cavani ladies team up with former Cleveland Quartet leader Donald Weilerstein and his gifted daughter Alisa (recently featured on CBS's *Class of 2000*) for a free all-Brahms concert in honor of the 100th anniversary of Brahms' death. This rare combination of Cleveland talent is sure to fill Gartner Auditorium, so come early. They will perform Brahms' Sextet in B-flat, Op. 18, and the Sextet in G major, Op. 36

Movies

American Madness:
A Tribute to Frank Capra

Frank Capra, the beloved filmmaker who would have been 100 this year, helped define America and Americans for millions of moviegoers. In Capra's America, the common man was good-hearted, hard-working, optimistic, honest, and generous—with enough gumption to topple the greedy, the corrupt, and the powerful. As to how accurate a picture of America his vision was, there has been much disagreement, but no one denies Capra's enormous influence. Director John Cassavetes may have said it best: "Perhaps there never was an America. Maybe there was just Frank Capra."



Mr. Smith

This two-part Capra tribute consists of a Friday-night series of his "greatest hits" (*It's a Wonderful Life*, the 5th; *It Happened One Night*, the 12th; *Mr. Deeds Goes to Town*, the 19th; and *Mr. Smith Goes to Washington*, the 26th) and a free, year-end matinee series of some of his lesser-known classics (*Lady for a Day* and *The Bitter Tea of General Yen*, the 26th; *Lost Horizon* and *The Matinee Idol*, the 27th; *The Strong Man* and *Broadway Bill*, the 28th; *Platinum Blonde* and *American Madness*, the 30th; and *You Can't Take It with You*, the 31st). A new feature-length documentary about the director, *Frank Capra's American Dream*, opens the series on the 5th. Admission to the Friday-night films is $4 for CMA members, $3 kids 12 and under, $5 for all others. Afternoon screenings are free.

Wednesdaypendents

Our ongoing series of independent films continues with three more Cleveland premieres, all of them offbeat comedies (*I Don't Hate Las Vegas Anymore*, the 3rd; *Half-Cocked*, the 10th; and *Notes from Underground*, the 17th). Admission $5, CMA members $4.

Promotional support for Autumn Evenings is provided by Cleveland Magazine *and Q104.*

9 Tuesday

Highlights Tour 1:30 *CMA Favorites*

10 Wednesday

Gallery Talk 1:30 *The Nativity in Art.* Mary Woodward

Preconcert Lecture 6:45 *Klaus George Roy* gives a free lecture in the recital hall

Film 7:00 *Half-Cocked* (USA, 1994, b&w, 80 min.) directed by Suki Hawley. Louisville teens steal a van loaded with music equipment and traverse the South masquerading as an alternative band in this deadpan look at the indie rock club scene. Features members of Rodan, Ruby Falls, Crain, and the Grifters. "An *Easy Rider* for the '90s" *–Alternative Press.* Cleveland premiere. $4 CMA members, $5 others

Subscription Concert 7:45 *Goldina and Loumbrozo,* duo piano. After their stunning debut here last April, the American-French duo Arianna Goldina and Rémy Loumbrozo return to the Gartner stage performing works by Schubert, Brahms, Liszt, Chabrier, and Ravel. Donald Rosenberg of the *Plain Dealer* writes, "Schumann's chromatic writing and mercurial temperament were challenges Goldina and Loumbrozo managed with equal portions of expressive cooperation and sonic heroism." Their powerful performances have won the husband-and-wife team top prizes in five international duo-piano competitions and critical acclaim for their recordings.

Seating is reserved. Tickets are available by telephone reservation (ext. 282) Monday–Friday, starting one week before the concert; or at the door starting one hour and 15 minutes before the concert. General admission $14, $12, or $10; CMA and Musart Society members, senior citizens, and students $12, $10, or $8; special student rate at the door only $5

11 Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *The Nativity in Art.* Mary Woodward

12 Friday

Highlights Tour 1:30 *CMA Favorites*

Holiday Evening:

Music in the North Lobby 6:00–9:00. *Xiao-Lei Salovara,* harp, and *Erica Brenner,* flute

Music in the Garden Court 7:00–8:00 *Lute Music from the Courts of Europe. Kenneth Bé,* lute, and *Judith Overcash-Rubin,* soprano, perform music from 16th- and 17th-century Italy, France, and England. Come early; seating limited

Film 7:30 *It Happened One Night* (USA, 1934, b&w, 105 min.) Directed by Frank Capra, with Clark Gable and Claudette Colbert. A reporter and a runaway heiress fall in love on a bus trip in this comedy that was the first movie to win all five of the top Academy Awards (picture, actor, actress, director, and screenplay). New 35mm print! $4 CMA members, $5 others

13 Saturday

Highlights Tour 1:30 *CMA Favorites*

14 Sunday

Gallery Talk 1:30 *The Nativity in Art.* Mary Woodward

Organ Recital 2:00 *Karel Paukert.* Works by Hindemith, Martin, and Franck

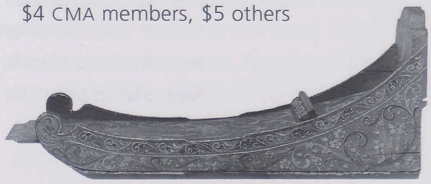
16 Tuesday

Highlights Tour 1:30 *CMA Favorites*

17 Wednesday

Gallery Talk 1:30 *Conservation Challenges in Ancient Textiles.* Karen Klingbiel

Film 7:00 *Notes from Underground* (USA, 1995, color, 87 min.) directed by Gary Walkow, with Henry Czerny, Sheryl Lee, and Jon Favreau. A low-level building inspector takes up with a prostitute in this scathingly funny updating of Dostoevsky's novella. Cleveland premiere. $4 CMA members, $5 others



This Child's Sled *(detail on page 2) is the Object in Focus in gallery 104.*

Two Holiday Evenings

Holiday CircleFest and the Winter Lights Lantern Festival
Wednesday, December 3, 5:00–9:00
The annual December University Circle collaborative family event, Holiday CircleFest, is the evening of Wednesday the 3rd. The museum's lantern procession at 8:00 includes one-of-a-kind lanterns made by Cleveland artists, and artist lantern displays light up the north entrance and the indoor garden court. Events (5:00–9:00) also include lanternmaking workshops, live jazz music, organ demonstrations, and storytelling. See the listing for December 3 for the complete schedule.

Holiday Evening
Friday, December 12, 6:00–9:00
Or stop in for a lower-key event: Music by harpist *Xiao-Lei Salovara* and flutist *Erica Brenner* warms the north lobby, where you'll also find a cash bar and holiday refreshments. Other events this evening include a garden court performance of Baroque *Lute Music from the Courts of Europe*, with *Kenneth Bé*, lute, and *Judith Overcash-Rubin*, soprano; and a screening of Frank Capra's *It Happened One Night*.



Park once and walk: Holiday CircleFest takes advantage of the close accessibility of University Circle's cultural institutions. From the museum's own lantern procession and other events to concerts, historical displays, scientific demonstrations, good eating, and holiday shopping, the museum and its Wade Oval neighbors offer a little bit of everything.

18 Thursday
Highlights Tour 1:30 *CMA Favorites*
Gallery Talk 2:30 *Conservation Challenges in Ancient Textiles.* Karen Klingbiel

19 Friday
Highlights Tour 1:30 *CMA Favorites*
Music in the Garden Court 6:00–8:30 *Jason Vieaux,* guitar, and *Calista Koh,* violin (classical)
Film 7:30 *Mr. Deeds Goes to Town* (USA, 1935, b&w, 115 min.) Directed by Frank Capra, with Gary Cooper and Jean Arthur. Moving comedy classic about a poet who decides to give away a $20 million inheritance and a hard-boiled reporter who tries to figure out why. New 35mm print! $4 CMA members, $5 others

20 Saturday
Highlights Tour 1:30 *CMA Favorites*

21 Sunday
Christmas Music in the Galleries 1:00–4:30. *The St. Paul's Episcopal Church Choir,* soloists, and instrumental ensemble with conductor *Karel Paukert* perform music for Advent and Christmas. This will be the last concert performed in the armor court (it will close for renovations in January and reopen in September of 1998 with many more works on view)
Gallery Talk 1:30 *When Silk Was Gold.* Joellen DeOreo
Family Express 3:00–4:30 *Hats Off.* Find hats on and off the people in portrait paintings—then create your own hat to suit. Free drop-in workshop, no registration required

23 Tuesday
Highlights Tour 1:30 *CMA Favorites*

24 Wednesday
Museum closes at 4:00

25 Thursday
Museum closed Christmas Day

26 Friday
Highlights Tour 1:30 *CMA Favorites*
Film 1:30 *Lady for a Day* (USA, 1933, b&w, 96 min.) Directed by Frank Capra, with Warren William, May Robson, and Guy Kibbee. A gangster turns a grungy apple vendor into a classy society lady in this delightful Damon Runyon tale that was long out of release because of Capra's 1961 remake *Pocketful of Miracles.* Admission free
Film 3:15 *The Bitter Tea of General Yen* (USA, 1933, b&w, 89 min.) Directed by Frank Capra, with Barbara Stanwyck and Nils Asther. An American missionary in Shanghai is abducted by and then smitten with a charismatic Chinese warlord. Banned throughout the British Empire for its theme of miscegenation. "This exotic, erotic melodrama is by far [Capra's] finest achievement." *–Time Out Film Guide.* Admission free
Music in the Garden Court 6:00–8:30 *Arcadia Brass Quintet* (holiday music)
Young Friends Fourth Friday 6:00–8:30. *Cash bar in the garden court*
Film 7:30 *Mr. Smith Goes to Washington* (USA, 1939, b&w, 129 min.) directed by Frank Capra, with James Stewart, Jean Arthur, and Claude Rains. A newly elected idealist fights corruption in the U.S. Senate in this inspiring comedy-drama. New 35mm print! $4 CMA members, $5 others

Right: Friday evenings in the garden court offer a peaceful and romantic setting for a night out, with live music, table service, and a light dinner menu with beer, wine, and coffee.

Education

When Silk Was Gold Programs
On Friday the 5th at 7:00, Milton Sonday from Cooper-Hewitt National Museum of Design offers a **Guest Lecture,** *From Filament to Fabric: Techniques of Early Chinese Textiles.*

On the weekend of the 6th and 7th is a **Family Textile Art Fair,** 10:00–4:00 Saturday and 1:00–4:00 Sunday. Sponsored by the Textile Art Alliance, these drop-in workshops explore textile weaving, dyeing, embroideries, and unreeling silk cocoons. There are also special hands-on activities for children.

Running continuously in the AV room, lower level education, is a series of videos, with a different title beginning each Sunday during the exhibition. Each runs 55 minutes. Starting the 7th, *The Silk Route: Across the Taklamakan Desert*; the 14th, *The Silk Route: The Art Gallery in the Desert*; the 21st, *The Silk Route: The Dark Castle*; and the 28th, *The Silk Route: The Ancient Kingdom of Lou-Lan.*

The monthly free drop-in **Family Express** workshop, on Sunday the 21st from 3:00 to 4:30, is *Hats Off*: Find hats on and off the people in portrait paintings—then create your own hat to suit. No registration required.

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Thematic Gallery Talks** are Wednesdays and Sundays at 1:30, and Thursdays at 2:30 A sign-language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change. **Teachers' Workshops** are offered on a regular schedule. For information call ext. 469.



27 Saturday
Highlights Tour 1:30 *CMA Favorites*
Film 1:30 *Lost Horizon* (USA, 1937, b&w, 132 min.) Directed by Frank Capra, with Ronald Colman and Jane Wyatt. Classic fantasy about five Westerners who stumble upon a remote Tibetan valley where peace, health, and longevity prevail. Restored version; from James Hilton's novel. Admission free
Film 3:50 *The Matinee Idol* (USA, 1928, b&w, 60 min.) Directed by Frank Capra, with Johnnie Walker and Bessie Love. Unseen for 70 years and long considered lost—until a print was unearthed at the Cinemathèque Française two years ago—this silent comedy about a Broadway star trying out for a sleazy tent show has been outfitted with new intertitles and a new musical score. Admission free

28 Sunday
Gallery Talk 1:30 *When Silk Was Gold.* Joellen DeOreo
Organ Recital 2:00 *Karel Paukert.* Noëls and works by J. S. Bach and Vierne
Film 2:00 *The Strong Man* (USA, 1926, b&w, 78 min.) Directed by Frank Capra, with Harry Langdon and Priscilla Bonner. Capra's first feature is also Harry Langdon's masterpiece; Langdon was America's fourth greatest silent screen clown, after Chaplin, Keaton, and Lloyd. Here the baby-faced comedian plays a WWI vet and assistant to a circus strong man. Music track. Admission free
Film 3:25 *Broadway Bill* (USA, 1934, b&w, 90 min.) Directed by Frank Capra, with Warner Baxter and Myrna Loy. A man prefers racing his thoroughbred to managing his father-in-law's factory in this long-out-of-release comedy remade by Capra in 1950 as *Riding High.* "Perhaps the best horse-race movie ever made." *–The Village Voice.* Admission free



This microscope detail from the 13th-century Vighnantaka Thangka *(CMA 1992.72) shows the intricacy of the weaving—with a single pearl sewn into a Buddha's forehead. To learn more about the techniques used to create the works in* When Silk Was Gold, *attend the free Family Textile Art Fair the weekend of the 6th and 7th.*

30 Tuesday
Highlights Tour 1:30 *CMA Favorites*
Film 1:30 *Platinum Blonde* (USA, 1931, b&w, 90 min.) Directed by Frank Capra, with Jean Harlow, Loretta Young, and Robert Williams. Comedy about a reporter who marries a pretty socialite and lives to regret it. Admission free
Film 3:10 *American Madness* (USA, 1932, b&w, 81 min.) Directed by Frank Capra, with Walter Huston, Pat O'Brien, and Kay Johnson. Comedy about a Depression-era bank president. Admission free

31 Wednesday
Film 1:30 *You Can't Take It with You* (USA, 1938, b&w, 127 min.) Directed by Frank Capra, with Jean Arthur, Lionel Barrymore, and James Stewart. Oscar-winning (best picture and director) film version of Kaufman and Hart's Pulitzer Prize-winning stage play, about a "straight" man marrying into a family of eccentrics. Admission free
Museum closes at 4:00

When Silk Was Gold *is organized by The Cleveland Museum of Art and The Metropolitan Museum of Art. The Cleveland showing is sponsored by The Kelvin and Eleanor Smith Foundation in memory of Miss Gertrude Underhill, the Cleveland museum's first curator of textiles, and is supported by a major grant from the National Endowment for the Humanities, a federal agency. Promotional support for the Cleveland showing is provided by WCLV 95/5.*

"Mommie, Tell Me About Grandpa"

Or maybe it's the great-grandparents, or the great-great-grandparents the curious youngster wants to know about. What will you say to such a question? In addition to your own recollections and a treasury of photos and writings and various heirlooms, you won't have much to draw on . . . unless you or someone else has done something to establish a lasting memorial in Grandpa's honor.

A named endowment fund at the Cleveland Museum of Art is a wonderful way to create an ongoing legacy. Every year, loved ones will be reminded through print and other means that Grandpa cared about the museum and our mission. The endowment fund will not only serve as a perennial source of income to the museum, but it will also provide a continuing reminder that Grandpa was a man of generosity and good will.

Our program permits individuals to create endowments that focus on specific aspects of our mission, areas that may have been especially important to the honoree. This "assignment of income" also communicates something positive about Grandpa's interests and concerns. You may want to consider an endowment for yourself. By establishing it now, in your name, you provide your loved ones with a "living photograph" of at least one of your key involvements in life. As you wish, you can add to your endowment over time, and you can even earmark a portion of your estate to eventually enter your fund.

Endowments are worth considering. Why not contact us and request more information? We will show you what others have done, and how practical and easy an endowment can be for you. You can reach our deputy director, Kate Sellers, at ext. 154. Or, if you wish, mail the handy response form below to her at 11150 East Boulevard, Cleveland, Ohio 44106.

CLIP AND MAIL

- ❒ Please send information about creating a Cleveland Museum of Art endowment fund
- ❒ Please send information about wills and bequests
- ❒ Please send information about the Cleveland Museum of Art Legacy Society
- ❒ Please contact me by phone: ( ) –
  The best time to reach me is _____

Name _____

Address _____

City _____ State _____ Zip _____

Convening the Community

There's a new face in community gathering places in the Cleveland area. The CMA's freestanding display unit spent July and August in Randall Park Mall, and was at Euclid Square Mall in September and the Beck Center and Parmatown Mall later in the fall. Covered with gorgeous color blow-ups of pieces from the museum's collection, the display also plays the Mike Hargrove video on a continuous loop. Most weekends it is staffed by CMA volunteers who distribute literature about the museum and its upcoming exhibitions, answer questions, and help create awareness and good will in the community.

The CMA has also been at many neighborhood events recently, introducing us to new audiences. We were part of the Clifton Arts and Musicfest, the Lakewood Arts Festival, the African-American Family Heritage Day Picnic, Metro Estates Homeowners Association Kick-off, Party in the Commons in Parma Heights, Healthy Start, Healthy Beginnings, and the Corporate Challenge at Nautica. Our volunteers lend a personal touch to our presence and help with hands-on events for families.

If you would like to help us in the community, call Liz Pim at ext. 593 or Mary Jean Lowery at ext. 588.

Take Note

Reminder: **Annual Fund** contributions are devoted 100 percent to the support of museum activities and are 100 percent tax deductible. In order to include it on your 1997 tax return, you must make your gift to the 1997 Annual Fund this year.

It's not too late to present someone special with a **Gift Membership** this holiday season (see enclosed insert). The recipient gets all the benefits of membership (this magazine, for instance) plus free admission to all ticketed special exhibitions. In 1998 there will be two of these—*Vatican Treasures* and *Gifts of the Nile*—so your gift carries that much more value. Please order by December 12 to ensure delivery by the holidays.

Bring your family and friends to our **Sunday Buffet Brunch.** Choose from a delectable selection, including poached salmon, Belgian waffles with berry sauce and whipped cream, quiche, cheese-stuffed blintzes, fresh strawberries Romanoff, pecan sticky buns, and much more, for $17.95 per person.

Enjoy brunch from 10:30 to 3:30. After 1:00, mimosas, bloody marys and sparkling wine are available at $5.00 a glass.

Great 1996–97 Volunteers Honored

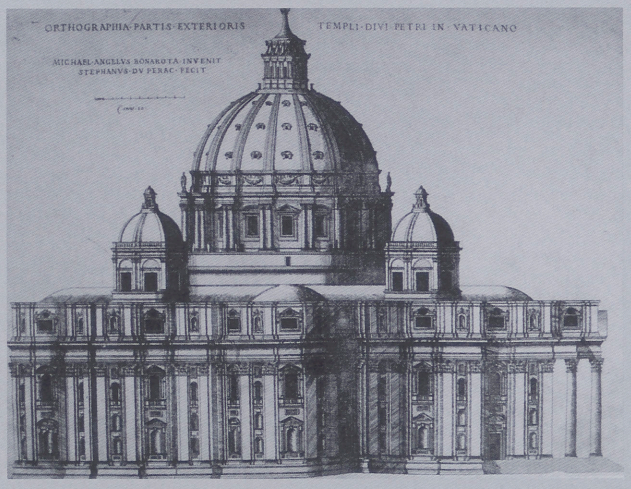
The museum's over 900-member Volunteer Corps was invited to a reception on October 23, where attendees were feted and given a preview of *When Silk Was Gold.* Bob Bergman and Diane DeBevec honored outstanding volunteers and commemorated the work of four deceased volunteers—Merle Held, Elizabeth Noble, Susan Nurenberg, and Louise Miller. The 1996-97 honorees are:

Margot Baldwin
Philip Brutz
Lauretta Dennis
Annette Douglass
Betsy Hegyes
Martha Hickox
Jim Hubert
Frank Isphording
Blanche Katz
Dudley Katz
Nancy Kiefer
Jessie Martin
Cathy Mecaskey
Sally Milgram
Nancy Persell
Linda Sebok
Barbara Smeltz
Betty Toguchi
Linda Visocan
Carolyn Ware
Lounina Mae Whittlesey

St. Peter's in Rome: The Most Important Church in Christendom

Every year in January, Director Robert P. Bergman offers a series of public lectures in Gartner Auditorium. This year's series will be held on Wednesday evenings at 6:45, January 14, 21, and 28. In honor of February's *Vatican Treasures* show, the director presents three lectures that deal with one of the greatest buildings of Western civilization: St. Peter's in Rome.

The name "St. Peter's" has been associated with more than one structure on this site. The first building, an enormous basilica, was built by the Roman emperor Constantine in the 4th century. This was razed in the 16th century to make way for the construction of the church that now stands in Vatican City. This later incarnation, built during the apex of papal power and influence, drew on the talents of many great artists of the Renaissance and Baroque eras.



When constructing one of the greatest buildings of all time, it's not a bad idea to recruit a few of the greatest artists of all time to help. This is an engraving from a 1546 sketch by Michelangelo detailing his design (which in turn drew upon Bramante's earlier plan) for the dome of St. Peter's. Michelangelo died in 1546, long before the work was completed.

Bergman's slide-illustrated lectures in Gartner Auditorium will bring to life three phases in the life of St. Peter's in Rome.

Wednesday, January 14, 6:45
Old St. Peter's: The Original Church of Constantine and Its Influence in the Middle Ages
Wednesday, January 21, 6:45
Renaissance St. Peter's: From Bramante to Michelangelo
Wednesday, January 28, 6:45
Bernini and the Baroque in St. Peter's

Tickets are available in advance at the membership and ticket center: $40 for non-members, $20 for members for the entire series. Individual talks cost $16 for non-members, $8 members (if tickets are available on the evening of the lecture). Series ticketholders have priority.

The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

CWRU Classes

Museum members may audit **CWRU Art History Courses,** taught by university professors and CMA curators, for only $50 per class. The winter offerings are:

ARTH 328/428 *Greek Sculpture.* T TH 10:00–11:15, Prof. Neils

ARTH 353/453 *16th-Century Italian Art.* M W F 1:30–2:20, Prof. Olszewski

Classes begin January 12. To register call ext. 462 by January 5.

Vatican Treasures Tickets

The new **Membership and Ticket Center** is up and running in the north lobby, offering tickets to *Vatican Treasures* right now and in the near future for concerts, films, and special events. The center guarantees better convenience and value to our members and other visitors than could be provided by any outside ticket agency. *Vatican Treasures* tickets are on sale in person or by phone during regular museum hours. No service fee for tickets obtained in person at the museum. For members there is a $1 service fee per ticket for phone orders ($2 for others). Call 216/421–7350 or outside the 216 area code 1–888/CMA–0033.

What's Ahead

Excitement is building already about *Vatican Treasures: Early Christian, Renaissance, and Baroque Art from the Papal Collections,* on view February 8–April 12, 1998. With group tours booking in large numbers from all around the Midwest and Northeast, we strongly recommend members order tickets soon.

Preceding the show is a **Members-only Seminar** about art in the Vatican, January 31 (details next month).

Looking farther ahead to spring and summer, mark your calendars for *Gifts of the Nile: Ancient Egyptian Faience,* May 10 to July 5. Timed tickets will be available through the new CMA ticket center starting February 9.

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Cleveland, Ohio 44106–1797
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Museum Store
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Beachwood Place store
216/831–4840
Member Hotline
216/421–7340 x 295
Membership and Ticket Center 421–7350 or 1–888–CMA–0033
Web Site
www.clemusart.com

New Gallery Hours
Tuesday, Thursday, Saturday, Sunday
10:00–5:00
Wednesday, Friday
10:00–9:00
Closed Mondays, July 4, Thanksgiving, December 25, and January 1

South Doors
Close for the winter December 1

Café Hours
Tuesday, Thursday, Saturday, Sunday
10:00–4:00
Wednesday, Friday
10:00–8:00

Museum Store Hours
Open during all regular and extended hours

Ingalls Library Members Hours
(ages 18 and over)
Tuesday and Thursday
10:00–6:00 (museum closes at 5:00; library patrons may continue to study, then leave as a group at 6:00)
Wednesday 10:00–9:00
Friday 10:00–6:00
Saturday 10:00–5:00
Slide Library by appointment only

Print Study Room Hours
Tuesday–Friday
10:00–11:30 and
1:30–4:45

Parking
90¢ per half-hour to $7 max. in upper lot
$3.50 flat rate in parking deck
Free to senior citizens all day Thursday
$2.25 flat fee every Wednesday after 5:00
Rates include tax

For Visitors with Disabilities
Large-type brochure available in the north lobby. Borrow wheelchairs at the check room
Wheelchair access is via the north door
Free assistive listening system (ask at the north lobby check room) for films and lectures in the auditorium and recital hall

Membership and Ticket Center
Open during regular museum hours. No service fee for tickets acquired in person in the north lobby. $1 service fee per ticket for phone orders ($2 nonmembers); call 421–7350 or outside the 216 area code 1–888–CMA–0033

Inspired

by the art of Charles Rennie Mackintosh, these exquisite frames, candlesticks, and boxes are handmade in European ash, inlaid with pewter and sterling silver. Available now at the Museum Stores for memorable holiday giving. And don't forget your 15% member's discount.

